

Oct 15-75

INTERIM COUNCIL OF THE FACULTY OF FINE ARTS

Minutes - Wednesday, October 15, 1975

PRESENT:

Dean A. Pinsky (Chairman),
Professors R. Allison, D. Andrus, F. Barry, P. Cohen,
E.F. Cooke, M. Dewes, H. George, J. Goguen, R. Greenberg,
G. Gross, J. Krause, D. Jones, C. Lacki, P. Landsley,
J. Locke, J. Miller, F. Mulvey, S. Paikowsky, L. Sherman,
J. Smoke, P. Phensley, N. Springford, B. Wainwright.
Fac. of Arts Rep. Professor W. Francis

APPROVAL OF MINUTES

IT WAS MOVED BY PROF. E.F. COOKE AND SECONDED BY ASST. PROF. J. SMOKE TO
APPROVE THE MINUTES OF THE MEETING OF SEPTEMBER 12, 1975.

MOTION CARRIED

CHAIRMAN'S REMARKS

This being a special meeting Dean Pinsky noted that there was a motion on the floor concerning the adoption of the Music Proposal, Fine Art Curriculum Report No. 3. Discussion was in order on that particular proposal.

Assistant Dean Gerry Gross reviewed the supporting documents which Assoc. Prof. P. Cohen and the Curriculum Co-mittee had distributed in order to provide a context pertaining to the Music proposal. The table of contents was included in an attempt to distinguish it from other kinds of programmes. In review, Music courses 201 through 212 were new courses. Their purpose was to help integrate the various levels of skills required within the programme. The remaining courses, with the exception of Music 360 were courses which had been submitted in the original proposal presently tabled by Senate. With respect to Music 360, it would provide for a course that could be changed yearly to a particular type of music. Provision for any year is given in Music 370.

Prof. L. Sherman wanted to know what the difference was between private study and independent study.

Assoc. Prof. P. Cohen explained that private study consisted of private lessons with one individual, and independent study was a final year study where you could do a full scale work, perhaps a performance in consultation with a full-time faculty member.

Studio musicianship occurs when someone will work in a variety of styles and media, perhaps the CBC or some recording studio, playing various popular or jazz styles. This involves a particular kind of theoretical background and the development of a particular skill, ie: ensemble playing, score reading, etc. Despite fact, it involves a variety of skills in a specific area.

Prof. L. Sherman wanted to know if there were any other kind of musicianship courses?

Assoc. Prof. P. Cohen answered that we have a considerable number of students interested in a theatre and music involvement.

He explained that students were interested in the fact that we propose a comprehensive musicianship model that allows them a considerable amount of options in pursuing independent courses of study. It is difficult to assume that students will follow a sequence of courses.

Prof. L. Sherman pointed out that there is an existing faculty of two full-time and eight part-time to deal with four hundred students. You propose at least twenty full-time majors yearly, which equals eighty students.

Assoc. Prof. P. Cohen said that a large number of these students are in private study and a number of them are not on the books as majors. There are no implications as far as resources are involved.

Asst. Prof. S. Paikowsky questioned the kind of programmes they were, for instance in Theatre and Drama there are four distinct B.A.'s and four streams; would there be a similar one in Music.

Assistant Dean G. Gross pointed out that it is possible that these programmes, with their flexibility, offer the possibility of students in consultation with the instructor to build the appropriate concentration for them. It is not feasible at this point to carry out those concentrations to make them pre-professional. The notion is that the structure grows organically from what learning music is, it does not require a sensitivity.

Asst. Prof. S. Paikowsky pointed out that by going a step further, she would be very confused to see which way it was going. She suggested that perhaps it should be put into a general stream, oriented towards for example: High Schools, but could not see any stream so that new students would be attracted.

Assoc. Prof. P. Cohen explained that in advising students of the concentrations there would arouse interest.

Asst. Dean G. Gross pointed out that it is possible to provide a statement and support material which would help clarify it.

Dean A. Pinsky pointed out that the CLESEC pre University requirements are six courses in Music. Presumably by that time the student will have become aware of the various music programmes around and be able to see what clusters there are in this group of courses.

Assoc. Prof. P. Cohen said that there are three possible overall clusters which can be made available to all students. The three clusters are:
1) Performance Studies, 2) Theatre Composition, and 3) Studio Musicianship.

Dean A. Pinsky said that the point was to say this some place where it could have coherence within the Music programme.

Asst. Prof. R. Greenberg suggested whether it could go into the Fine Arts Handbook, which is being prepared at the moment.

Prof. L. Sherman stated that she was very impressed with the programme and thinks it is one of the most innovative programmes we have in the Faculty.

Two questions were implemented as to the mention of Theatre and Music, and Cinema and Music. Is there any place in the curriculum where this is planned for and does it happen extensively.

Assoc. Prof. P. Cohen answered that there are certain areas such as Contemporary Idioms where we have been able to build in slot possibilities. In the studio music area, the relationship between courses is set up in such a way that a student can have his work evaluated within the class while writing for the ensemble group or writing and playing in a theatre arts production, such as Jumpers, in which several students have written and will play in this production.

Prof. L. Sherman stated that a number of us are concerned about the fact that the past history of the University, in terms of handling of curriculums, has jumped a step by accepting proposals with no support requirements. Would it be any use to have Faculty Council make academic quality, when its implementation is dependent on having necessary resources committed to it.

Dean A. Pinsky stated that it is quite clear upon examining the history of the old department of Fine Arts, in terms of budget, it was a very unbalanced sort of development. At the present time, and clearly when we became a Faculty, it was quite obvious that Cinema and Music had never had adequate

resources to build up a reasonable measure of self autonomy and organizational structure within Visual Arts. Without further appointments and resources in these areas we cannot go ahead.

The University, through individual statements, including the Rector's, urged us to go ahead with these programmes with some provisions for support. It was suggested that we would be given reasonable support in these areas. One of the things I stated was that in order to build this Faculty into something which will have the respect that it had in Visual Arts we must go ahead.

For instance in Cinema, all our films, more than anyone else, were accepted in a recent Festival. Similarly in the case of Music, the University of Montreal has initiated contact with Assoc. Prof. P. Cohen and would like to see some sort of cooperation; but we simply have not had adequate resources. We all know that we cannot ask for a tremendous amount, we can make consistent gains year after year for a minimal level of resources, equipment, space and faculty. This Music proposal is really relatively modest.

It is obvious that areas like Graphics, Graphic Design, Graduate Programmes, all require additional support. There is no reason for not getting this support. One has to make the effort. There is no way of turning around. It would be unrealistic of us to make itty bitty proposals so that we live in chaos. There are certain minimal requirements, and we should discontinue asking for less than what we really need, let us simply state what it is we are dealing with. If we are turned down on this, it would not be for lack of effort.